

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence,

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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MUSICAL INSTRUMENTS.—THE ORGAN (*concluded.*)

By GEORGE HOGARTH.

THE organ, though a single instrument, in so far as regards the manner in which it is played on, is in truth a combination of various instruments, when considered in relation to the richness of its harmony and the variety of its effects. In its simplest form it may be described as a row of pipes gradually varying in size, tuned to the notes of the scale, and sounded by means of wind admitted into them by the pressure of the performer's fingers on keys, arranged like those of the pianoforte. In this form the organ would be a complete instrument, on which any music might be played within the compass of its scale. But it contains many different rows of pipes, each row being a repetition of the same notes, and the same note in every row being sounded by the pressure of the same key, in such a manner that by the pressure of the key the performer may sound the corresponding note in all the different rows, or in one or more of them, at his pleasure. Each row of pipes is thus an instrument which may be played upon, either along with the others, or separately. Were the pipes in all the different rows made of the same materials and in the same form, the effect of sounding the notes in the different rows at the same time, would just be that of a number of different instruments of the same kind played upon in unison. But the pipes belonging to the various rows are made of different materials, and constructed in different ways, so that they have different qualities of tone, resembling those of various instruments: and it thus happens, that by pressing down a single key, we can have a note compounded of the tones of the oboe, the flute, the trumpet, &c. Each row or series of pipes, thus producing a separate and independent scale, is called a *stop*.

It does not belong to our present purpose to describe the apparatus

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by which the wind produced by the bellows is admitted into or withheld from the different stops, at the will of the performer, as this concerns the mechanic, not the musician. By pulling out or pushing in a rod, the handle of which is conveniently placed for the hand of the performer, he can cause the pipes belonging to any stop to sound or be silent; and this he can do as often as he pleases, without any interruption to his performance.

The pipes of the organ may be divided into two classes, *mouth-pipes* and *reed-pipes*. In the mouth pipes, the sound is produced by the column of air which vibrates in the tube: in the reed-pipes the sound is produced by the vibration of a thin piece of metal, set in motion by the current of air rushing out of the pipe. In the mouth-pipes the sound is produced on the principle of the flute; in the reed-pipes, on that of the oboe or bassoon: and a corresponding difference in the quality of tone is the result. Other differences in the quality of tone are caused by some of the pipes being made of wood and others of metal, and also by varieties in their form, some being long and slender, others short and of large diameter; some in the form of cones, and others of cylinders, according to the judgment of different organ builders.

The mouth-pipes are *open* or *stopped*. In the open pipes the wind issues from the open end opposite to that at which it enters, as in the flute. In the stopped pipes, the wind, finding no exit at the farther end, returns and issues at an opening near the point where it has entered. The current of air is thus *double* the length of the tube; and the effect, therefore, of stopping a pipe is, that its sound is an octave lower than that of an open pipe of the same dimensions. Thus, a stopped pipe of four feet will sound the same note as an open one of eight; and stopped pipes, accordingly, are made to serve as substitutes for open ones of double the length. The stopped mouth-pipes are usually of wood. The open ones, and the reed-pipes, are of metal, composed of tin and lead.

The number of stops in different organs is very various. In the great organs on the Continent, they are often multiplied to an unnecessary and cumbrous degree. In England they vary in number according to the magnitude of the instrument; but the following is a description of the stops commonly used by our organ-builders.

The principal stops composed of *open-mouth* pipes are:—

The *open Diapason*, a metal stop, which comprehends the whole finger-scale, and may be considered as the fundamental stop of the instrument.

The *Double Diapason*, which generally contains only the two lowest octaves. Its pipes are double in length to the corresponding pipes of the open diapason: so that when these two stops are open, the pressure of a key will produce a note and its octave. This stop is only found in instruments of great magnitude, on account of the length of its pipes. In other organs the *Stopped Diapason* is used as a substitute for it.

The *Principal*, a metal stop, an octave above the open diapason. It derives its name, as being the standard from which the other stops are tuned.

The *Fifteenth*, a metal stop, a double octave above the open diapason, and an octave above the principal.

The *Dulciana*, a metal stop, in unison with the open diapason, but so constructed as to have a very soft tone.

The *Twelfth*, a metal stop, at the distance of a twelfth above the open diapason; so that, supposing this stop and the open diapason to be used together, the pressure of any key would give a double sound, composed of a note and its twelfth, or the octave of its fifth.

In some organs there are also stops at the distance of a *seventeenth*, a *nineteenth* and a *twenty-second*, above the open diapason.

The principal stops composed of *stopped mouth-pipes*, are the *Stopped Diapason*, usually of wood, and (from the cause already explained) an octave below the open diapason. It is in unison with the double diapason, and serves as a substitute for that stop in organs which do not contain it.—The *Flute*, in unison with the principal; the lower part wood, and the upper part metal.

The most usual *Reed-stops*, are the *Trumpet*, in unison with the open diapason; the *Oboe*, also in unison with the diapason, and very soft in tone: the *Bassoon*; and the *Vox-humana*, a poor attempt to imitate the human voice.

These are the simple stops most generally in use. In different organs they differ in the extent of their compass. In the greatest instruments the largest pipe is thirty-two feet long, producing the note C, at the distance of two octaves under the lowest C on the violoncello. This is the case with many great organs abroad: but in this country the largest pipe is generally of sixteen feet. The greatest pipe of the York organ is of twenty-four feet, giving the F two octaves under the lowest F of the violoncello.

Besides these simple stops, there are also *compound* stops, each of which consists of three, four, or five rows of pipes, and produces as many notes, all sounding at once. Of these the most usual are:—

The *Sesquialtera*, consisting of four rows of open mouth-pipes, at the distance of the seventeenth, nineteenth, twenty-second, and twenty-fourth from the open diapason.

The *Five-rank Cornet*, consisting of a wooden stopped diapason, principal, twelfth, fifteenth, and seventeenth, all of large diameter and very loud.

The *Three-rank Mixture*, consisting of pipes sounding the twenty-fourth, twenty-sixth, and twenty-ninth from the open diapason.

It thus appears, that by the combined use of the stops, a single finger may not only produce a note, as it were, sounded in unison on a plu-

ality of instruments, but may also produce a plurality of notes. By combining the two *diapasons*, the *principal*, and the *fifteenth*, for example, we have a note, with its single, double, and triple octave. By combining these with the *twelfth*, every note is accompanied, too, with its fifth, and the octave of its fifth; and by adding the compound stops, every single key produces a note accompanied not only by its octaves, but with all the sounds of the major common chord; for it is hardly necessary to remind a musical reader, that the *twelfth*, *seventeenth*, *nineteenth*, and *twenty-fourth*, are merely octaves, and double and triple octaves of the fifth and major third. This is a most remarkable peculiarity of the organ. While, on other instruments, the performer, in playing a single part, produces only a succession of simple sounds, here, every note that he strikes is accompanied by its major third and its fifth reduplicated over and over again. This, one might naturally conclude, would be intolerable; for what can be more frightful than a melody accompanied by a succession of major, thirds and fifths above it? And when we consider, that each note of the fullest harmony that the organ can produce, is also accompanied in this way, we should imagine that the most hideous jargon would be the result. But the reverse is the case. When the whole powers of the organ are called into action, the fullest harmony that can be accumulated by the fingers and feet of the performer, in place of being buried under the mass of additional and apparently discordant sounds created by the instrument itself, is rendered more resonant, brilliant and grand. This phenomenon can be explained only upon the principle, ascertained by acoustical experiment, that there is no simple musical sound in nature. Every sound is accompanied by its *twelfth* and *seventeenth* major—a fact familiar to all musicians. We have never passed through St. Paul's-church-yard in a still night, when the clock was striking, without having our attention attracted by a beautiful exemplification of it. If you sound a major common chord on the pianoforte, taking the intervals within the octave, the notes of which the chord consists will be distinctly heard: but if you follow the arrangement of nature, and *disperse* the harmony, by sounding a note and its octave with one hand, and its *twelfth* and major *seventeenth* with the other, as in the example, the effect will hardly be that of a chord at all, but merely of a remarkably rich and resonant note C. It is this arrangement of accompanying every note with its natural harmonies, in a dispersed form, that is followed in the construction of the organ, and hence arises the beauty of its effect.

Every large cathedral organ consists of three distinct organs, containing separate systems of stops, acted upon by different sets of keys, and having in-



deed nothing in common but the case which holds them, and the bellows which supplies them with wind. These are the *Great Organ*, the *Choir Organ*, and the *Swell*. The Great organ contains those stops which are requisite to produce the loudest sounds and the most powerful effects; the Choir organ is used when softness and delicacy are required, either in the solo playing or in accompanying; and the Swell, when the sound is gradually increased or diminished. The rows of keys which act upon these organs are so disposed, that the player can pass rapidly from one to another. The keys of the Great organ form the middle set; below them are those for the Choir organ, and above them are those for the Swell. It is sometimes required to combine the powers both of the Great, and the Choir organs. This is done by connecting the keys with couplers, so that, when one set are pressed down, the others accompany them. Besides the different rows of keys, there is also a set of pedals, which enable the performer to play the bass, when both his hands are occupied with the other parts of the harmony. The pedal part has become of great importance in organ music. It is often rapid and difficult, and is most frequently written on a separate staff, under the two others.

The effect of the swell is produced by enclosing the organ which produces it in a wooden box, with a sliding door, which is gradually opened and shut, by the pressure of the foot upon a pedal. The mechanism of the swell has been greatly improved by our present organ-builders; so that it now enables the organist to give a *sforzando* on a single note.

As these three organs are quite distinct, each of them contains separate sets of pipes, forming the essential and fundamental stops of the instrument, particularly the open and stopped diapasons, and the principal. The Great organ alone contains the *compound stops*; the Choir organ alone contains the soft stops called the *dulciana*, flute, oboe, and *vox-humana*; and the Swell (as well as the Great organ) contains the trumpet and oboe.

The organ, in England, is tuned according to a system of temperament different from that which prevails on the Continent; and the effect of which is, that the harmony is intolerably impure in all keys which require more than three sharps or three flats. Throughout the Continent the organ is tuned in the same manner as the pianoforte; and there can be no reason why the temperament of the two instruments should differ. "Why," says the Chevalier Neukomm, in the preface to his lately published *Organ Voluntaries*, "do the English organists continue to follow a barbarous system, no longer adequate to the improved state of modern instrumental music, and which renders the organ unfit for accompaniment, when in concert with other instruments?"

This description of the musical (not mechanical) construction of the organ, will, it is hoped, give a distinct idea of the powers of this most

noble instrument, and assist the young performer in his studies of the music composed for it. To acquire a knowledge of the key-board and the true organ touch (so different from that of the pianoforte), is but a part of the task of the student. To acquire a thorough command of the stops, derived from a knowledge of the effects produced by their various combinations, is a matter of not less difficulty. This knowledge, to the organist, is analogous to that of the powers of all the various instruments to an orchestral composer; and there is nothing in which a great organist more strikingly displays his taste, genius, and profundity, than in the endless variety of grand and beautiful effects which he produces by the disposition of the stops. For this there is no guide but experience, the observation of the best performers, and the study of the best music. The number of excellent works for the organ, ancient and modern, English and foreign, renders it impossible, at present, to give any account of them. This we may endeavour to do at another time; but, in the meantime we may mention three recent publications, as being of the utmost value to students of different degrees of proficiency; Mr. Thomas Adams's Six Organ Fugues; Mr. Novello's Cathedral Voluntaries, and select Organ Pieces; Mr. Callcott's Instructions for the Organ; the Chev. Neukomm's Twenty-four Voluntaries, and Mr. Gauntlett's Choral and Instrumental Fugues of Handel, arranged for the Organ.

THEATRES.

KING'S THEATRE.—The large audience assembled last Monday evening, to hear Mozart's 'Don Juan, one might suppose would tell Mr. Laporte in very plain terms, that if he were to give the public a succession of really fine operas, they would fill his house. It would be filled with money; and not as now when filled, half with orders. On Monday evening there were many distinguished professors present, and the audience generally were of a class very different from the usual tribe of *habitués*. We noticed several 'scores' of the opera in the house—a sure sign of there being a composition worth listening to in the detail. Who would ever expect to see a musician or young student poring over the 'partitura' of one of the Pacini or Donizetti school? even if such a thing ever were published. He could hope to find little more than a succession of slow movements, accompanied by measured triplets in the stringed, and long holding notes in the wind instruments: symphonies composed of bangs and iterated notes; and allegros with a hopeless bass, varying, only by the blessed doctrine of chance, from the key note to the fourth below. We appeal to any skilful musician, whether, in the main, this description is greatly overcharged; and it is unnecessary to appeal to any one whether the score of such an opera be worth analysing, even though the sale might pay for the engraving only—which it would not. The overture on Monday evening (which a wiseacre once criticised by saying, that 'it was a pity so clever a man as Mozart should not have written right scales') we thought was hurried, and unsteady in time; indeed, throughout the opera, we could not avoid feeling that Sig. Costa was not at home in the German school of music. Some of the movements were taken as much too slow as others too fast: 'Vedrai carino,' and 'Non ti fidar,' for instance, were dragged, while the finale to the

first act, as well as some others, were hurried. That prince of bass singers, and most musician-like of any—Lablache, who, to our thinking, always seems like a professor descending to the *mécanique* of his art, both played and sang the part of Leporello to perfection. Sig. Tamburini, too, acted up to him with fine spirit, and acquitted himself throughout in admirable style. Sig. Rubini executed the charming music allotted to Don Ottavio in a manner to verify what has been so frequently said of him:—that when he really has good music to sing, he always shows himself the consummate artist. And yet, we could not help wishing that he had been less profuse in the ornaments he introduced in ‘*Il mio tesoro*.’ It is a difficult thing, we allow, for him to refrain from displaying the almost miraculous command he possesses over his voice and breath: but he may rest assured, that Mozart—like Shakspeare—is always injured by any alteration of his phrases. While we are upon this point, we would tell Madame Grisi, that we owed her a bitter grudge for putting in those two insane shakes in the middle of the exquisite trio, ‘*Protegge O giusto cielo!*’ as likewise for altering the descending passage at the close of the same piece. Liberties like these may be taken with such music as the ‘*Beatrice di Tenda*,’ &c. &c., where the chance is, that the singer may be quite as good a musician as the composer; but as Madame Grisi would scarcely place her judgment and taste in competition with the most various musical genius that ever lived, he may be allowed to decide upon the most graceful mode of writing a descending passage. Let us acknowledge, however,—and we do so with unfeigned satisfaction, that this lady performed the fine spirited song, ‘*Or sai*,’ in a manner which left nothing to be wished,—and, indeed, the whole of Donna Anna’s part had evidently received good study at her hands. She took marked pains with the magnificent recitatives assigned to her, a compliment we cannot extend to some other personations in the opera, which it might be thought ungracious (considering the occasion of its revival) more than to glance at. The performance being for the benefit of Madame Puzzi, between the acts her husband performed on the horn the celebrated ‘*Rode’s air with variations*,’ in which he accomplished wonders on his unmanageable instrument. Mr. Ole Bull also played, and most charmingly, the same military fantasia that he introduced at the Philharmonic concert. Sig. Ivanhoff sang the ‘*Vivi tu*,’ and was much applauded by the regular opera goers; but the major part of the audience were indifferent, except to the sweet voice of the singer. Compositions of this stamp owe every thing to the delightful organs that give them utterance. Sig. Ivanhoff would have evinced more judgment, had he selected an air from the school of Mozart; such as the ‘*Pria che spunti dal ciel*’ of Cimarosa, or the ‘*O cara imagine*’ from the Zauberflöte, which latter he treats with exquisite taste and feeling. The orchestra of course played delightfully. In the symphony to ‘*Deh vieni alla finestra*,’ Mr. Mori indulged in some *ad libitums*, which called forth marks of disapprobation from some rigid censors: as, however, this piece has by courtesy of late years been ceded to the principal violin, with a license for obligato display, and as Mr. Mori did perform very beautifully, we do not feel inclined to be extra-judicial upon the occasion. Any compliment to Sig. Dragonetti must seem like a gratuitous truism; but we cannot avoid thanking him for his performance throughout the opera, in which he apparently revelled as much as the audience. What an electrical effect does he not produce in those flashes of accompaniment to the ‘*Ah! chi me dice mai!*’

CONCERTS.

MLLE. AND SIGNOR DE ANGIOLI’S CONCERT, at the King’s Theatre, last Saturday morning, was extremely well attended. The young lady possesses a good voice, and with care and industry, will, in all probability, take a

respectable stand in the profession. It may readily be supposed that the concert was an attractive one, since the following artists contributed their assistance: Mesdames De Beriot, Grisi, Assandri, Salvi, Coleoni-Corti; Signors Lablache, Rubini, Tamburini, Ivanhoff, Pantaleoni, Lablache, jun. Berrettoni, De Angioli, and Mr. J. Bennett. The instrumentalists were, Messrs. De Beriot, Puzzi, Benedict, and Liverani.

MAD. FILIPOWICZ'S CONCERT, which was given on the morning of the 17th, at Willis's Rooms, attracted a completely full audience. The lady, to whose merits as a violinist we have already borne testimony, performed a MS. concertino by Rovelli, an elegant composition; a duett with Mr. Lucas on the violoncello, and an air with variations by Mayseder. She was assisted by Mesdames De Beriot, Trotter, Bruce, Cooper, De Angioli; and Signors Ivanhoff, De Val, Balfe, and F. Lablache. Mr. G. Cooke on the oboe, Mr. Sedlatzek on the flute, Mr. Holmes on the piano-forte, and Mr. Chatterton on the harp, also contributed to the entertainment. The programme was serviceable in informing the visitor what pieces would *not* be sung; and ingeniously contrived so as to place those out of the order of performance which were played and sung. A little more punctuality were advisable.

NEW MUSICAL FUND.—The fiftieth anniversary of this Institution took place in the Opera House, on Friday last, the 17th. The following uncommon combination of talent was assembled upon the occasion, and all the parties contributed their services gratuitously: Mesdames Grisi and Assandri; Signors Rubini, Ivanhoff, Tamburini, and Lablache; Mesdames Knyvett, Bishop, Masson, Wagstaff, and Birch; and Messrs. Hobbs and Bellamy. To add to the attraction, Ole Bull volunteered; a M. Casimir Baecker, a very distinguished harpist; and a Mr. Boehm, who played a fantasia on the flute of a new construction. This gentleman, in addition to his skill as a musician, which is considerable, is, we understand, a very superior mechanist. Moreover, Lindley and Dragonetti exhibited their honoured talents upon the occasion. Notwithstanding all, however, we regret to say that the public did not second the performers in their zeal to benefit their distressed and decayed brethren: the house was by no means so full as it ought to have been; particularly when we consider how praiseworthy was the object, and how largely this Institution has been enabled to contribute to the comfort of those "who are ready to perish." Since its foundation in 1786, we find by the Report, that "nearly £20,000 have been distributed amongst some hundreds of deserving objects, (many of whom have no other means of subsistence) and that it has tended to cheer the aged and infirm in the evening of their days, and has relieved the necessities of the widows and orphans."

THE MISSES ELOUIS AND SIGNOR PIOZZI'S CONCERT, took place on Monday morning, at the Room in the King's Theatre. The performers, on the occasion, were the ladies in question, who are very neat and efficient harp players, and Signor Piozzi, a good bass singer. They were assisted by Mesdames Grisi, Assandri, Salvi, Sala, and De Angioli; Mr. Balfe, Signors Rubini, Ivanhoff, Brizzi, Giubilei, and the Lablaches. Mr. Mori played a fantasia on the violin, and Signor Liverani on the clarinett; which latter being in the second act, we did not hear. There was no band; Signor Costa presided at the piano-forte.

MR. BLAGROVE'S CONCERT.—An unavoidable engagement occasioned our missing Mr. Bennett's new Overture to 'Parisina,' which commenced this Concert. We arrived in time only to hear Mr. Blagrove's performance of the last movement in Spohr's charming concertino for the violin. The piece which followed, (but not in the order of the programme) was Pacini's "Sommo cielo," sung by Miss Clara Novello. The air consists of a meer string of *solfeggio* passages; they were, however, executed with considerable

spirit, neatness, and precision. Mr. Blagrove's violin obligato accompaniment was most beautiful; and the two performers received a very handsome testimony of their hearers' approbation. Next followed a new Terzetto, entitled "Solomon's Judgment," and composed expressly for the occasion by Mr. Macfarren. The singers were, Miss Clara Novello, Miss Macfarren, and Mr. Burnett. The composer evidently had in view to display the extent of his sister's voice; which, in the two extremes, is remarkable for compass,—the middle tones being palpably inefficient. We cannot speak satisfactorily of the composition itself, nor indeed ought we to give an opinion at all, till we hear it properly performed; but we must take occasion to say, that Miss Macfarren paid but a sorry compliment to her brother's talent, in not being as perfect mistress of his music as though it had been the common scale. In the trio, she was deplorably defective. Next came the "Homage to Handel," played by Messrs. Moscheles and Bennett, in which we gloried to notice the fire and vigour with which our young countryman followed up his greatly skilful companion. The performance of this fine composition was a delightful treat. Afterwards, Herr Kroff sang a couple of German Romances, in succession, of a distinctly different character, composed by Schubert and Löwe. Mr. Blagrove acted as chorus upon the occasion, and explained their character; but, not being accustomed to addressing an audience by the voice, we did not catch his interpretation. Had he discoursed upon his violin, he would have been eloquent and intelligible. Herr Kroff's style is of a gentle and pensive cast: the quality of his voice is sweet—a low tenor, approaching a baritone; and he sings like a musician. The continued illness of Mad. Caradori prevented her attendance; Mr. Chatterton therefore volunteered a fantasia on the harp, and which he played with brilliancy and effect.

The second Act opened with a new Overture by Beethoven,—“The Ruins of Athens.” It appeared to us a series of passages for the various instruments, rather than a theme, or succession of subjects, proposed and elaborated, which, we conceive, should form the characteristic of such class of composition. A Miss Lockey, from the country, sang Handel's air, “From mighty kings;” not a judicious selection, the character of the song requiring great energy, with flexibility and power, to give it due effect. Next followed a duett on two trombones, by Messrs. Schröder and Germann, in which some passages of immense difficulty were accomplished. The very perfection of the ballad style of singing was displayed by Mr. Parry jun. in a little elegant melody, called “The Old Kirk Yard.” After this, Mr. Blagrove performed an air with variations, composed by himself, in which he gave proof of being a worthy disciple of the best school, both as to composition and execution;—indeed, the prospect of this young man's career is as apparent as it must be gratifying to all who are interested in his welfare. Wilbye's madrigal, “Flora gave me fairest flowers,” should have had three or four clever females among the soprani. “The light of other days,” and the duett, “O leave me not thus lonely,” from the Maid of Artois, were admirably sung by Miss Clara Novello and Mr. Phillips. The finale to the Concert was a march and chorus by Beethoven, from “The Ruins of Athens,” a brilliant and effective composition, of a popular cast. Messrs. F. Cramer and Loder led, Sir George Smart conducted.

MR. BENEDICT'S CONCERT.—At twenty minutes to two o'clock, on Wednesday morning, the orchestra of the King's Theatre Concert Room was crammed with visitors, and it was impossible to approach the entrance from the ante-room. Not only were the chairs in requisition, but the settees round the walls were drawn towards the door, on which the excluded stood, thankful for all the fortes that strayed beyond the orbit of their performance—the pianos being left entirely to the imagination of the tip-toe listener. “Heard strains are sweet,” says Keats, “but those unheard are sweeter.” A large

proportion of Wednesday's performance then must have been seraphic to the dwellers in the ante-room. "What is going on now?" said a lady sitting to one standing on a chair. "Oh, Miss Masson singing La Pastorella of Guynemer's." (Voices in the passage.) "Box-keeper! box-keeper!"—"Yes, Sir."—"Have you any room, anywhere?" (*Within.*) "Sh! sh!"—"No, Sir, there is not a box unoccupied."—"Sh! sh!"—"But can't I go?"—"Sh!! ssh!!! Shut that door." (Silence, *pro tem.*) "Who's that playing now?"—"Benedict." (*Reads.*) "Concerto Piano, (A flat) M. Benedict, Benedict." An elderly gentleman, in asthmatic shoes, now wheezes along the floor. "Sh!—oh!—sh!" Smash goes one of Dubourg's ice-glasses. A cormorant snuff-taker every three minutes, sounds an alarm with his proboscis. "What's that Rubini's singing?"—"A thing of Benedict's."—"How he sings by jets; like a palpitating fire engine."—"I'll thank you to take off your hat, Sir." (*Without.*) "James! here's a gentleman wants to speak with Mr. Be"—"Sh, sh!"—"Mr. Benedict can't see nobody now." Slam goes a form, with an explosion like final ruin. "Sh!!! Keep that door shut."—"There's that flourishing Tamburini going to sing."—"Sh! don't make such a noise with those plates and glasses."—"There's Lablache; one can see him."—"Yes, and hear him too, words and all, if he were on Salisbury Plain."—"Sh!"—"Will you allow me to pass, Sir?"—"Thomas, take them ices to Lady Willoughby's box."—"So Thalberg is going away directly."—"Sh!"—"Lablache's Tarantella is the only thing one has heard properly."—"There isn't a single box, Sir."—"Sh!! do shut that door."—"Hallo!" (a gentleman fidgets to the edge of a chair, and suddenly disappears, as through a trap door) "I beg your pardon, Ma'am; I hope I didn't incommode"—"Sh!"—"What are they clapping for now?"—"Malibran and Grisi are going to sing."—"The rival Queens, eh? Les reines de Golconde."—"Gold-coined, you mean."—"Sh!—how they do slam that door."—"Well, I shall be off; I've got the cramp with standing so long on tip-toe."—"Sh!!!—people might talk in the street." This, reader, is a faint outline of the comfort of a full benefit in the ante-room at the King's Theatre.

SIGNOR BERRETTONI AND MR. J. BENNETT'S CONCERT.—It is a subject of regret to us, that in consequence of the lateness in the week when this Concert was given, we are unable to render justice to it; for it was a most delightful one. There were Mesdames De Beriot, Grisi, Knyvett, Masson, De Angiolini, and Clara Novello; the two *bénéficières*, Rubini, Ivanhoff, Pantaleoni, Lablache, Giubilei, Tamburini, Vaughan, Terrail, Kellner, and Parry, jun. Messrs. Blagrove, Dando, and Lucas, played, in delightful style, a trio of Beethoven; and Thalberg fairly carried us into the third heaven. Surely there must be a limit to human achievement; or are the barriers thrown down, and men within the reach of impossibilities?

THE OXFORD COMMEMORATION, last Wednesday, was attended by above 800 auditors. The singers were, Mad. Grisi, Miss Clara Novello, and Sig. Ivanhoff, who were all warmly applauded, and honoured with various encores. Mr. H. R. Bishop conducted, and the whole performance went off to the satisfaction of all the parties concerned.

TOWN HALL, BIRMINGHAM.—A Concert given here last Friday, by a Mr. Crosby, met with "a most lame and impotent conclusion." After the performance of the first act, the orchestra discovering that what the French expressively term "*le positif*" was not likely to constitute a fulfilment of their terms—in other words, the *pecuniary rosin* being at an alarming discount, one and all backed out of the concern; and "those perverse performers would not play"—for nothing. The affair got wind, and the audience became obstreperous; Mr. Munden attempted to explain,—when Miss Clara Novello,

who had come into the orchestra for the purpose of continuing the concert, perceiving that she was likely to be included in the expression of displeasure, at once addressed the company, and informed them, that although she had not been "PAID," she considered it her first duty to please the public, and that she was therefore prepared to fulfil her own engagement with them: upon which, she accompanied herself in one or two songs, to the satisfaction of all present; and the performance limped on to a conclusion. Mr. Machin was engaged, and filed his bill also of "non est inventus"—quoad pecuniam.

REVIEW OF MUSIC.

"*Breathings of Song*," No. 4, "*Give me the night*," a song, the poetry by Chas. Swain, the music by George Hargreaves (of Liverpool.) D'ALMAINE.

A very elegant song, and accompanied in a rich and full harmony, yet without any affectation of research. In page 2, the expression of the words "When the flowers are asleep on their pillow of leaves," &c. is extremely sweet and appropriate.

"*The Soul's Errand*," as sung by Mr. H. Phillips; the music composed by William Hutchins Callcott. MILLS.

The author of these very peculiar and solemn verses (and who is not known) has evidently taken his general idea of their sentiment from that remarkable effusion of sarcasm and bitterness, entitled "The Lie," written by Sir Walter Raleigh in the Tower, immediately before his execution. Mr. Callcott has caught the spirit of his subject with considerable effect. His harmonies are all deep and well proportioned. The general air of the piece has a grand manner; and there is a fine classical progression in the harmonies. If we were required to make an objection, we should say, that had a little more variety been thrown into these, the general effect would have been improved.

Melodies of many Nations, selected and arranged to English words, original, and translated from the French, Italian, Russian, German, &c. of eminent Writers, by Frederick Wm. Horncastle. Book II. No. 7. CRAMER.

"*Pearls and Diamonds, or Love's Conceit*," is the title of the present number of this series; the poetry by R. Flecknoe, 1653. The melody an imitation of the old English style by the Editor. The best compliment we can pay Mr. Horncastle is, that we think he has succeeded in his object; with the exception that some of his harmonies have a more modern complexion than will be found in the schools he has professed to imitate; nevertheless these are judicious, and good of their kind. We are reminded both of Jackson and Arne, particularly in the major movement at page 3. The song is a very pretty one, and we can fancy some powdered fair one of the 17th century, with her lappets trembling at the execution of the several divisions and cadences.

Three Rondos for the Violoncello and Piano-forte; composed by G. Alexander Macfarren. No. 2. 'Il pensiero.' H. J. BANISTER.

This is a superior order of composition to the one we had occasion to notice a few numbers back, written by Mr. Macfarren. The subject of the present piece is extremely pretty, and we have no doubt, that with the violoncello accompaniment the effect is delightful. A truly clever progression occurs at page 13. After having passed into the key of B flat, the author makes an easy and effective transition towards the original key, (A 3 sharps) by the introduction of a diminished seventh on D sharp; after which is introduced the subject with a prettily varied accompaniment. The whole of this page is a specimen of good writing.

Troisième Polonaise pour le Violon, avec accompagnement de Piano-forte. Composée par J. Maltass. MONRO.

A very pleasing theme, somewhat in the character of a Spanish Fandango. There is not much variety in the harmonies, but they are very good and legitimate; and the part for the principal instrument is excellently written; indeed the whole is well treated. The minor of the subject is very neatly introduced, and is a sweet and graceful movement. It will require a superior violinist to do justice to his part.

CHIT CHAT FROM THE CONTINENT.

Berlin.—The Singing Academy at Berlin lately performed, under the direction of Herr Hausmann, and Herr Julius Schneider, Sebastian Bach's Passion Music, from the Gospel of St. Matthew, and Graun's 'Tod Jesu,' (Death of Jesus) in a manner which gave universal satisfaction. The choruses were eminently successful, as was also the solo singing, particularly that of Mlle. Lenz and Herrn Mantius and Zschiesshe.

In the theatre, the youthful pianist Willmer lately performed Hummel's Concert-stück, and a fantasia upon an air from 'Don Giovanni.' The playing of this youthful artist, who is a pupil of Hummel's, is distinguished for lightness of touch, rapidity of execution, and good taste; his only defects arising from a want of that physical power which a few years will give him. His performance of the adagio movement from Hummel's Concerto in E major was in the highest degree creditable to the young virtuoso.

Palermo.—(Teatro Carolino.) The musical firm of Astaria, at Milan, were the first to supply some of the Italian theatres with Bellini's newest and last opera 'I Puritani;' among others the La Scala of Milan and the theatres of Parma and Venice; since, however, this opera met with no success either at the Scala or Parma, and Signor Ricordi, who is likewise a music-publisher at Milan, circulated a document executed in Paris, and attested among others by Rossini, that he was the only Italian possessor of the genuine score of Bellini's opera, the opinion began to prevail that its failure most probably arose from the fact of Astaria's score being imperfect. But that did not prove to be entirely the case, for the Teatro Carolino, at Palermo, disregarding the rival claims of Astaria and Ricordi, procured a copy of the opera from Bellini himself, shortly before his illness,—and with it opened the opera for the Carnival season; but with no better success. The music did not please; neither Demery, nor the tenor Santi, shone to advantage in it; the only ones who at all succeeded, being the basses Baroilhet and Antoldi. Persiani's 'Inez di Castro,' which was afterwards played, gave greater satisfaction.

Naples.—Among the novelties lately produced at the Teatro Fondo, was an opera by the two brothers Ricci, called 'Il Disertore per Amor,' which created a little sensation on the first nights, but little or none afterwards. The finale, and a duet in the second act, were the only striking features in the whole opera, which is of a very sentimental character,—a style which neither of the brothers, Luigi and Federico, who (especially the former) have some talent for buffo writing, have by any means succeeded in. With scarcely better success was 'La Dama Irlandese,' by Giuseppe Mazza, newly worked up and revived. Besides the usual singers, Duprez, Moriani, and Coselli, a debutante of the name of Bertrand, who has a very beautiful voice, appeared as the prima donna upon the occasion.

Strasburg.—Herr Jupin gave lately, under the patronage of the long since dissolved Philharmonic Society, a farewell concert, in which he played, with considerable skill and effect, a violin concerto, variations upon a thema from

'Der Freischutz,' and also a dance tune of the 15th century, with a guitar accompaniment; which had, however, nothing remarkable in it. A lady amateur performed upon the piano-forte a theme from 'Der Schwur,' with orchestral variations, and also variations upon an air from 'La Fiancée,' with a violin accompaniment by Herr Jupin. All of his own composition. As these, as well as the several concerted vocal pieces, were performed entirely by amateurs, they may claim exemption from critical notice. At the beginning of the two parts of the concerts, the overtures to 'La Vengeance Italienne,' by Herr Jupin, and to 'La Vestale,' were severally played, and with the exception of the horns, very admirably.

Warsaw.—The piano-forte is much cultivated at Warsaw: Strauss's Waltzes and the Polonaises of Kinpinski, are especial favourites. The resident musicians rarely give public concerts, those that are given being generally for the benefit of such foreign artists as visit the city. The opera orchestra is very good, and the favourite operas are the Italian, more especially Rossini's; some of Auber's, and Hérold's 'Zampa,' have also been performed. While among the productions of the German school, Weber's 'Freischutz' and 'Preciosa' are the favourites.

On Good Friday last the first part of Haydn's Seasons was performed. Through the constant perseverance of Herr Zidrotski, who is so well known as a lover of music, a number of young and accomplished persons formed themselves into a society for singing the choruses. In Herr Sandmann, a talented young musician, who is also not unknown as a composer, he selected for the society a skilful master, the result of whose labours shone most brilliantly on the day appointed for the public performance. The chorus consisted of about fifty singers, with a corresponding orchestra, which was well trained. The audience were highly gratified, and very justly so. Among them were Prince Paskewitch of Warsaw, with his staff, Ernemann, and several other distinguished artists.

Prague.—The first Concert of the Conservatorium of Prague was opened by Beethoven's Pastoral Symphony. In an Adagio and Variations for the Oboe, composed by J. N. Hummel, Franz Ramesch distinguished himself by the goodness of his tone. The two pupils, Anton Jakesch and Joseph Sawerthal, played in a fine bravura style a pot-pourri for two chromatic trumpets, by Kalliwoda: yet they will require to pay the greatest attention to the pure intonation which this difficult instrument requires. Mlle. Anna Balyer, who sang an aria from Pacini's 'Temistocle,' has a voice of great compass, and her embellishments were in exceeding good taste; but she has not gained in fire and life since last year. Franz Writh, Joseph Pechar, Eduard Wittich, and Franz Hajek, (the last two making their first appearance) played a concertante for four violins, by L. Maurer, and showed themselves well-grounded followers in the school of Pixis: yet it appeared as if the directors had reserved their best concerto players for the next concert. The overture composed by J. Moscheles to Schiller's tragedy of the 'Maid of Orleans,' wound up the performance, and was received, as all overtures are when played by this orchestra, with the greatest satisfaction.

MISCELLANEOUS.

MR. W. STERNDALÉ BENNETT, who was present at the late Dusseldorf festival, was introduced to, and received marked attentions from, Mr. Mendelssohn. That great musician, upon hearing Mr. Bennett play some of his own compositions, complimented him by saying, that England might be proud of possessing so very promising a young genius.

THE VETERAN MARIOTTI.—The subscribers to the Ancient and Philharmonic Concerts must have remembered poor Mariotti and his trombone, for many, many years. He is now in his eighty-fourth year, and of course no longer able to follow his profession, and destitute of the means of support. A few humane members of the musical profession, who have known Mariotti for some forty years, and who can vouch for his industry and good conduct, have set on foot a subscription, with a view of rescuing him from that actual want now impending; for, being a foreigner, and never having been a house-keeper, he cannot even look for the refuge which a parish would otherwise afford. To the credit of the Directors both of the Ancient and Philharmonic Concerts, Mariotti has hitherto been kept in his situation, or paid. [We have heard, that he was this year dismissed from the Ancient Concerts. *Ed.*] This was the case at the festival in Westminster Abbey; and the Royal Society of Musicians has given him a donation annually. As "drop added to drop constitutes the ocean," so the smallest offerings, if numerous, might form an aggregate that would shield Signor Mariotti, during the very few remaining years of his life, from destitution.—*Morning Post*.

The members of the Philharmonic Society have it in contemplation to give two extra performances, on an extended scale, at which Beethoven's celebrated Choral Symphony, and other splendid productions, little known in this country, are to be produced, in an unprecedented style of grandeur. A negotiation is in progress for the use of Exeter Hall; but it appears that the proprietors object to its being used for any but sacred purposes. It must be confessed, that the Hall is by no means calculated to give the best effect to musical performances. When is the building of "The National Music Hall" to be commenced? The necessity for such an establishment is experienced daily.—*Morning Post*.

MELODISTS' CLUB.—Six songs have been sent in, as candidates for the silver goblet offered by the Melodists' Club for the best approved song; which will be performed at the meeting of the Club on Thursday next, (the 30th inst.) and the prize awarded.

Four Subscription Concerts, on a most splendid scale, will take place at the Hanover Square Rooms, next season, under Royal and most distinguished patronage; at which, the very first performers, both vocal and instrumental, (as well as choral) will be engaged.

CATCH CLUB.—As we stated in our last number, there were six competitors for the prize of twenty guineas, offered by the Catch Club for the best approved glee. These were reduced to two, on the 14th instant; and on Tuesday last the contest took place, when the prize was awarded to John Lodge, Esq. a member of the Club. The successful glee was sung by Messrs. Terrail, Hobbs, Vaughan, and Bellamy.

THALBERG.—The second Concert announced by this eminent piano-forte player for the 16th instant, was postponed, in consequence of a whitlow which gathered on his finger. We regret to learn, that he has been recalled to Vienna by an illustrious personage, so that we shall not have the gratification of hearing him again this season.

MOSCHELES.—This profound musician and eminent performer gave a most excellent musical treat to a select number of friends, at his house, on Saturday evening. Besides his own admirable performance on the piano-forte, Lipinski played an adagio, excellently well, on the violin; Servaise a solo, in fine style, on the violoncello. De Beriot too delighted every one by his expressive performance on the violin. Herr Kroff and Miss Masson sang several compositions; and La Malibran both delighted and astonished every one, by her versatility of talent; for she sang an Italian duet with Miss Mas-

son, the grand scena from *Der Freischütz* in German, accompanied by Benedict, several Spanish and French airs, also the comic duet of "When a little farm we take," with Mr. Parry jun. which was loudly encored; in all of which, her extraordinary genius displayed itself; and her efforts were not a little enhanced, by the extreme good humour which she evinced: her motto seemed to be "the pleasure of pleasing."

ENGLISH OPERA HOUSE.—The Conservatives had a dinner here on Wednesday evening. After the grace, the usual loyal toasts were given, and the usual loyal songs sung. Miss Novello sang the first verse of "God save the king" with considerable effect; Mr. Wilson the second verse, and Miss Hawes the last, but we thought rather feebly. "Here's a health to the king and the queen" followed: and after toasting the Princess Victoria, Mr. Bishop's glee, "Sleep, gentle lady." Some persons supposed, that in appropriating this glee to the subject of the toast, more was meant by the Conservatives "than met the ear"—but it is of no consequence. Like the Masonic meetings, the association affords excellent opportunities for conviviality. Rule Britannia, and several vocal pieces, were performed. Among the singers, besides those named, we noticed Messrs. Broadhurst, J. O. Atkins, and Bellamy. The coup-d'œil of the company was very agreeable, from the brilliant appearance of the house.

Operas, Concerts, &c. during the Week.

SATURDAY M. Herz, King's Concert Room, Morning. Opera, King's Theatre.
 MONDAY Signor Liverani, King's Concert Room, Morning. Miss A. Nunn, Hanover Rooms, Evening. Mr. Handel Gear, Willis's Rooms, Evening.
 TUESDAY..... Signor Curioni, King's Theatre, Morning. Sacred Harmonic Society, 'Messiah,' Great Room, Exeter Hall, in aid of the funds of the Protestant Dissenters' Charity School.
 WEDNESDAY Drury Lane, Maid of Artois, last night.
 FRIDAY M. Lipinski, King's Theatre, Morning.
 SATURDAY Opera, King's Theatre.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Austerlitz Overture. Duet, W.
 H. Holmes Z. T. PURDAY
 Avison's Theme, on which is founded "Sound the loud timbrel." Harris.....DITTO
 Beethoven. Air, with Variations, No. 27GEORGE
 Czerny. Les Délices Modernes, No. 2. Brill. Vars. Sonambula (Duet).....WESSEL
 Echo of the Bands. Quadrilles, 6th Set, G. Weippert Z. T. PURDAY
 Galopade, and Five Waltzes. MunchGEORGE
 La Speranza. A set of Waltzes for two performers, by William Thorold WoodBOOSEY
 Mercadante's Overture to "Eliza à Claudio," with Accompts. Flute, Violin, and Violoncello. S. F. Rimbault.....Z. T. PURDAY
 Schuncke's Trois Divertissemens, containing Cavatina and Bohemian Duet, Carousal Chorus, and RatanplanMORI
 Strauss' "Valse Universelles," Set 11WESSEL

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 Walzes, Six German, MunchGEORGE
 — Three Ditto, and Three Ecossaises. MunchDITTO
 Wolff, (E. of Warsaw) op. 5, Second Set of MazurkasWESSEL

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 Exile's return. Grattan Cooke ..DEAN
 Go, gentle Zephyr. Duet, Sopranos, William Thorold Wood ..BOOSEY
 Hush thee, my babe. Lullaby Song, WeberWESSEL
 My maiden aunt. Miss Smith ..DEAN
 O let me hear that voice again. Hon. G. O. CallaghanWELSH
 Soon shall we cease, my love. CarafaWESSEL
 The sun-beam. Duet, Bellini Z. T. PURDAY
 Tom Bowling, (Dibdin) newly arranged by C. H. PurdayDITTO
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cot.....FALKNER
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dante.....LONSDALE

Quando da te lontano. Romanza,

Antonio De Val.....MORI

Se non stavilla un lampa. Cep-

polaLONSDALE

SACRED.

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forte Accompaniment. A. Mox-

ley.....GEORGE

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